

Preamble

This paper covers both Curriculum Studies (EDUC6718) and Teaching Practice (EDUC6709) assignments for semester 2, 2002. Combining both assignments produces a 20-week unit of work, based on people, focusing on 2D and 3D art making and incorporating concepts of design.

Assignment 3 Curriculum Studies: Art Unit of 10 Weeks for year 7

Assessment 4 Teaching Practices: Design Unit of 10 Weeks for year 7 / 8

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PEOPLE DESIGN: WAYS OF FIGURATIVE ARTS

Spanning 20 weeks and starting with a drawing of a stick person, years 7 and 8 will have the opportunity to participate in 10 separate lessons, seminars and workshops that will explore Japanese manga comics, European stencil graffiti, Papua New Guinean mask making, and molded mask making for contemporary theatre.

Students will develop their own figurative works inspired by these forms and based on discussion about the different characteristics of the people that make up the school community. Students will resolve their study and be assessed on learning outcomes through a presentation of works and portfolio interview with the teacher.

If good cross faculty team teaching is achievable then students could become fully immersed in the subject, working on it not just in art. The study would benefit from a school social that includes an exhibition or performance of the student works. This will bring closure to the study as well as offer students relevance and motivation for finishing their works. A sociable exhibition will promote art practice in the community and creates another opportunity for the teacher to observe student learning in terms of values and attitudes on a more holistic visual arts practice.

CONTENT

Subject Matter – People.

The subject of people will begin with a brief overview of the examples of the work genres to be studied. Students will look at the ways these genres treat characterisations of people and the figurative form. They will then discuss the different types of people that make up their school community, including other students, teachers, other staff and administrators, parents, friends and family. The teacher will facilitate this discussion and steer students to collectively develop an expandable list of people-types in their community, including a description of their characteristics. Students will spend several days taking photographic snapshots of the people they are interested in portraying. Students should also have the opportunity to meet several local artists, designers and craftspeople that work with the subject matter to discuss techniques, ideas and alternative forms.

Forms – Drawing, printmaking, 3D forms and ceramics.

Students will be given the opportunity to attend workshops on drawing from a stick figure, comics drawing, photo snapshots to stencil print, ceramic faces, plaster molds, and paper mache masks. Workshops in each of these forms will be delivered by the teacher, or where possible a special guest. By the end of each workshop students should be able to perceive vocational direction in the forms they are working. Instruction in the form should go no longer than a single lesson period with students working on their own work by the end of that period. Students will be expected to have finished a work in each form after 3 weeks, with extra time allocated for furthering one of these works. Students will be supported by the teacher and teaching aid in developing their work in each of the forms, and after school time will be made available for students to continue work voluntarily.

Frames – Subjective, cultural and structural.

Students will be exposed to different genres in the forms to be worked in, and be encouraged to form a subjective response by applying techniques from the genre to their own work. Students will understand that this is known as work inspired by... Students will be given brief historical exposure to Japanese Manga comics, European stencil graffiti, Papuan mask making, and molded mask making for the contemporary theatre, to inspire their subject and their art making process. This, coupled with the investigation of their school community, will create a cultural frame for study. In each form students will learn the vocabulary and practice of describing tools, process and finished works in each form. At the end of the unit, students will be expected to present their work and talk about the structural considerations in process of making and in the finished work appreciation.

AIMS, OBJECTIVES AND OUTCOMES

MAKING

Objective: Students will engage in the making of a figurative and symbolic drawing, photo to stencil cut out print, ceramic mask and molded paper mache mask.

Outcomes: To demonstrate achievement students will:

Knowledge and Understanding

1. Know what all the forms in this unit are called and how they are defined.
2. Know the names and limitations of the tools and materials used in the forms.
3. Know what design elements are.

Skills

1. Be able to work independently with at least 2 of the forms introduced. (Ask for tools by their name; care for tools and artworks; behave responsibly with materials; and employ self-discipline).
2. Be able to identify elements of design in work.

Values and Attitudes

1. Take inspiration from one of the genres introduced.
2. Form and describe their own appreciation for the potential uses of these forms outside their school life.

CRITICAL STUDY

Objective: Students will engage in critical studies of the structural concerns in subject matter, form, and frame based on the syllabus definitions.

Outcomes: To demonstrate achievement students will:

Knowledge and Understanding

1. Understand that 'People' is a subject description used in the syllabus and can be used as a way to describe the subject of artworks. It is a bandwidth of creative imagery and object making that has to do with ideas of figurative gesture and the issues and concerns of human behavior and culture.
2. Begin to understand the relationship between the components of the syllabus content and how to situate their own work in the subject, form and frame elements.

Skills

1. Be able to use the language that describes the process of at least one of the forms the student has worked in.
2. Be able to explain the making process of an artwork from a selection.

Values and Attitudes

1. Enjoy the process of art making and being able to plan its process.

HISTORICAL STUDY

Objective: Students will engage in historical studies of Japanese Manga comic drawing, European and Australian stencil graffiti, Papuan mask making, and molded mask making for the contemporary theatre.

Outcomes: To demonstrate achievement students will:

Knowledge and Understanding

1. Know and understand how technology affects the development of the studied art forms.

Skills

1. Be able to describe the historical developments in at least one of the art forms.

Values and Attitudes

1. Appreciate that art forms can be rich and unique from a variety of locations and cultural settings.
2. See that art-making processes are not static, and that technology and appropriation plays an important role in the development of art making.

EXTRA OBJECTIVES

It is also hoped that this unit of work offers an immense opportunity for cross faculty team teaching to immerse the students in the topic across as many subjects as possible. If multiple classes can coordinate study around this subject and cooperate results - by the end of the 10-week period participating students will have accumulated a significant body of work.

The subject matter and volume of work created offers an opportunity for a school community event along the lines of an after school exhibition of 2D works, as well as a performance drama night using the masks, supported by a band comp and dance party.

This event aims to increase positive community involvement in the school, lift the profile of visual and creative arts in the local community, offer a reflective experience through the works to those involved with the school, and generate a rewarding and real life closure for the students who have worked in this unit.

Timeline for People Design

Week 1	<ol style="list-style-type: none"> 1. Teacher gives topic introduction – overview of art forms to be studied. 2. Class discussion about the characteristics of the different people that make up the school community. 3. Students follow teacher through step by step stick figure drawing. 4. Photography assignment – taking photos of people in the community.
Week 2	<ol style="list-style-type: none"> 1. Students hand in rolls of film for processing. 2. Students further their stick figure drawing. 3. Teacher introduces Manga comics and the design element - line. 4. Drawing assignment – copy a Manga comic drawing 5. Viewing homework – watch Manga movie
Week 3	<ol style="list-style-type: none"> 1. Hand out photography printouts. 2. Class discussion 2 about the characteristics of the different people that make up the school community. 3. Students chose 3 best photos and tack into VAPD, write about characteristics of person/s in photos. 4. Continue Manga comic drawing assignment.
Week 4	<ol style="list-style-type: none"> 1. Introduce stencil graffiti and describe the process. 2. Students select 1 best photo for photocopying. 3. Introduce elements of shape, colour and tone and demonstrate tonal and colour shape blocking of a picture. 4. Students to block photocopies into tonal and colour shapes.
Week 5	<ol style="list-style-type: none"> 1. Students to finish tone and colour shape blocking. 2. Teacher demonstrates cutting and stenciling. 3. Students photocopy their finished picture blocking and stick on card. 4. Students begin cutting stencils.
Week 6	<ol style="list-style-type: none"> 1. Students finish cutting.

	<ol style="list-style-type: none"> Teacher and students who have finished cutting begin stenciling. Teacher explains student / teacher interview assessment.
Week 7	<ol style="list-style-type: none"> Students to finish Manga comic drawings and/or stencils. Teacher and students finish stenciling. Teacher assesses finished works through student teacher portfolio based interviews.
Week 8	<ol style="list-style-type: none"> Teacher explains next project. (Mask mold making using clay.) Teacher overviews PNG mask making – traditional as well as contemporary, drawing attention to 3D shapes as a focus. Students refer to their photographs; discuss physical characteristics of the people based on PNG shape ideas. Students make sketches for clay masks drawing on full A4 based on inspiration from PNG mask shapes. Teacher demonstrates clay handling for mask making.
Week 9	<ol style="list-style-type: none"> Teacher reviews student mask sketches and discusses 3D shape with individual students based on PNG mask designs. Students prepare room for wet work. Teacher reviews clay handling with students. Students begin clay mask making with the teacher guiding the class through initial steps. Students pack up wet room.
Week 10	<ol style="list-style-type: none"> Students prepare room for wet work. Teacher reviews clay handling with students and offers feedback on work so far. Students continue their clay mask molds while teacher encourages students to work shape ideas into their pieces. Students pack up wet room.
Week 11	<ol style="list-style-type: none"> Students prepare room for wet work.

	<ol style="list-style-type: none"> 2. Students finish clay mask molds and set to dry for firing. 3. Students pack up wet room. 4. Students finish all other work to date.
Week 12	<ol style="list-style-type: none"> 1. Students prepare room for wet work. 2. Teacher explains plaster negative mold making and demonstrates making a container around the size of the mask. 3. Students take measurements of dried clay mask molds for plaster mold container. 4. Teacher explains firing process and demonstrates loading clay works. 5. Students finish all other work to date and begin discussion about exhibition.
Week 13	<ol style="list-style-type: none"> 1. Students finish plaster mold container. 2. Teacher demonstrates plaster mixing. 3. Students prepare room for wet work. 4. Students mix, pour, and set molds 5. Students pack up wet room
Week 14	<ol style="list-style-type: none"> 1. Students prepare room for wet work. 2. Students open negative mold and clean clay mask and set to dry. 3. Teacher demonstrates paper mache into a mold. 4. Students mix glue and begin paper mache into their molds 5. Students pack up wet room
Week 15	<ol style="list-style-type: none"> 1. Students prepare room for wet work. 2. Students finish paper mache in mold. 3. Teacher encourages informal discussion about an exhibition. 4. Students pack up wet room.
Week 16	<ol style="list-style-type: none"> 1. Students prepare room for wet work. 2. Students extract paper mache mask. 3. Teacher demonstrates adding shape features to the mask, referring to PNG masks.

LEIGH BLACKALL
VISUAL ARTS YEARS 7 - 8
PEOPLE DESIGN

	<ol style="list-style-type: none">4. Students finish their masks with shapes and features and set for drying.5. Students pack up wet room.
Week 17	<ol style="list-style-type: none">1. Teacher explains and demonstrates glazing.2. Students glaze their clay masks and set to dry.3. Teacher encourages further discussion about exhibition.
Week 18	<ol style="list-style-type: none">1. Teacher demonstrates use of acrylic paints on paper mache mask.2. Students paint their masks and set to dry.
Week 19	<ol style="list-style-type: none">1. Teacher demonstrates cut-and-paste of photos and magazines for poster making.2. Students either finish all works to date or make cut-and-past posters and invites for the exhibition.
Week 20	<ol style="list-style-type: none">1. Class review works and posters and choose poster and invite for the exhibition.2. Students photocopy chosen poster and invites and paste posters around school, and slip invites into envelopes.3. Teacher offers feedback and encouragement to class.

10 Lesson Plans

People Design

1. Stick Person Comes to Life

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

A 40 to 70 Minute Period

1 Ream of A3 Paper.

Graphite pencils

Erasers

A white or black board, or overhead with markers.

To participate in this inquiry the students will need:

Storage (Portfolio) for drawings.

VAPD

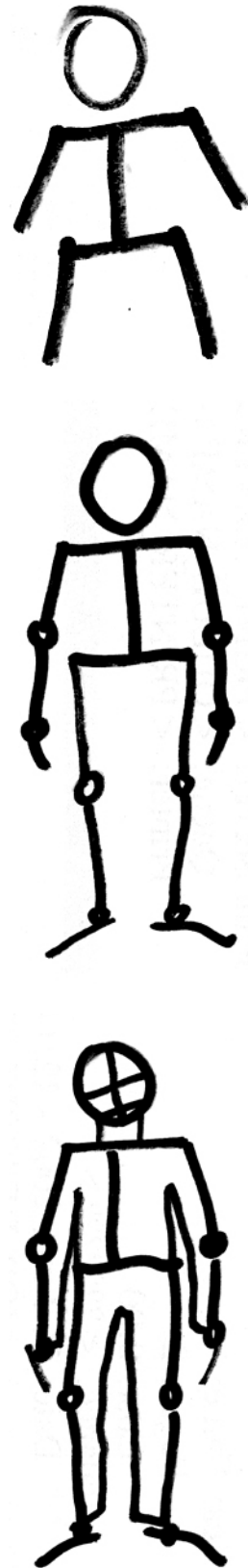
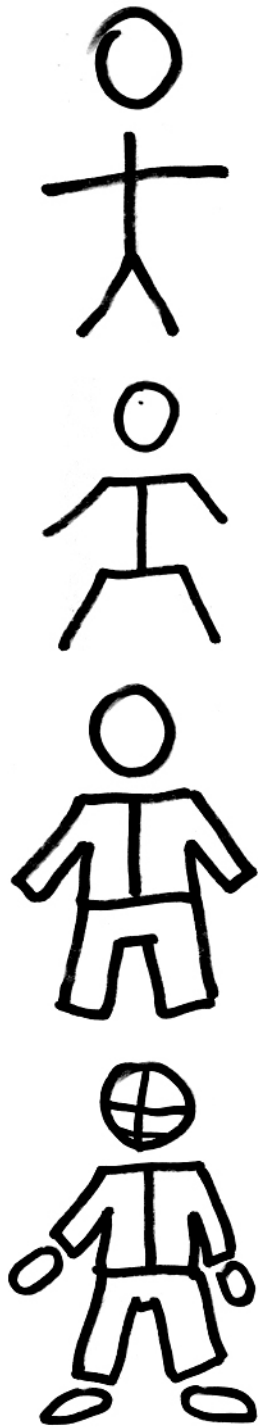
Resources:

See attached sheet.

Teaching Steps:

5 min	Settle class and distribute 1 A3 sheet, and one graphite pencil per student. Introduce the materials and reinforce that all will use their names from now on.
5 min	Draw a classic stick figure on the board and ask all students to draw one on their pages.
15 min	Demonstrate shoulder and hip lines added to the stick figure, and how these can be used to add form. Have students do this on their drawing. (see attached sheet)
10 min	Demonstrate face, hand and feet construction lines, and have each student add these to their drawings.
Remaining	Students are free to add features and colours. Allow 10 minutes at the end of the lesson to run through advanced techniques.
Extra 10 min	Demonstrate proportions, and basic figure dynamics using the stick figure construction lines. Point out how the stick figure can be seen in all people.
Notes	

Stick figure comes to life!



2. Taking Snapshots

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Two times 20 to 40 minute periods.

Reflex cameras, manuals, and rolls of film.

Funds to pay for processing films into prints.

Windows or light boxes.

Graphite and coloured pencils.

A stapler.

To participate in this inquiry the students will need:

VAPD

Resources:

Teaching Steps:

10 min	Introduce the reflex camera and demonstrate film loading. Distribute cameras and film, have students load cameras and check batteries.
10 min	Demonstrate basic photography techniques. (choosing and being aware of light sources, including flash.)
15 min	Class discussion about the different people that make up the school community..
Remaining	Students make a list of the people they want to photograph, then go out and get those photos for homework.
Break lesson	
10 min	Distribute processed photos and give feedback to students on their pictures.
30 min	Open VAPDs and line trace 2 of the favorite photos. Have students write next to the line tracing all the characteristics of the individual in the picture, and colour in the picture in colour-blacked shapes (like a colouring in book).
10 min	Staple photo to the VAPD page.
Notes	

3. Japanes Manga Comic Art & the Design Element, Line

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Book: How to Draw Manga

Video <http://www.dropbears.com/b/broughsbooks/movies/manga.htm>

Left over of the ream of A3 Paper and graphite pencils and erasers.

Assorted papers, acrylic paints, sponges and other objects to use in texture painting.

To participate in this inquiry the students will need:

Advanced skill in drawing, or an interest in developing skills.

Storage (Portfolio) for drawings.

VAPD

Resources:



Book available at <http://www.howtodrawmanga.com/htbooks/htbook001.html>

Online tutorials at <http://www.howtodrawmanga.com/tutorial/tutorial.html>



UNDERSTANDING COMICS

"If you've ever felt bad about wasting your life reading comics, then check out Scott McCloud's classic book immediately. You might still feel you've wasted your life, but you'll know why, and you'll be proud."

- Matt Groening, creator of The Simpsons.

A comic book about comic books. McCloud, in an incredibly accessible style, explains the details of how comics work: how they're composed, read and understood. More than just a book about comics, this gets to the heart of how we deal with visual languages in general.

Teaching Steps:

10 min	Introduce comic art and its uses in books, magazines, newspapers, film storyboards, and pop art.
30 min	Handout photocopies of example manga comics and ask students to trace one and colour themselves. Encourage students to refer to the How to Draw Manga Book.
30 min	Make textured grounds on various papers, then cut out drawings and position them on each ground for consideration for pasting.
Remaining	Ask skilled students to attempt copying or create a manga comic illustration and follow the same process
Notes	

Manga anime gallery at: <http://www.howtodrawmanga.com/htgallery.html>



Artwork by Kanako Kurata / JAPANIME



4. Stencil Graffiti and the Design Elements, Tone, Shape and Colour.

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Have processed the student's photographs

Photocopier with enlargement lens.

Coloured pencils, glue, cutters and spare blades, cutting boards

Thin cardboard (manilla folder)

First Aid Kit with band-aids, bandages, cotton bud sticks, saline, alcohol swabs, antiseptic cream.

To participate in this inquiry the students will need:

To have taken photographs

VAPD

Resources:

See attached sheet.

Refer to <http://toysatellite.org/leigh/how-to.html>

Teaching Steps:

10 min	Introduce topic and run through work examples taken from the links on the above website. Handout instruction sheet.
30 min	Demonstrate tonal blocking by selecting a photograph from lesson 2, enlarge photocopy 3 copies of the picture, and draw in the shapes of the colour blocks per picture.
20 min	Demonstrate pasting each colour blocked picture onto thin cardboard in exactly the same spot, then using a cutting tool safely to cut out each colour area.
Remaining	Have students paste their drawings on the cardboard and cut out the colour blocks.
Notes	

How to stencil graffiti. <http://www.toysatellite.org/leigh/how-to.html>



5. Working With Clay: Setting Up the Wet Room.

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Aprons

Table covers

Sink, mops, rags, buckets and containers.

Clay working boards

To participate in this inquiry the students will need

Aprons

VAPD

Resources:

Teaching Steps:

10 min	Explain why it is necessary to prepare the room for wet work and discuss what things may need to be considered in setting the room. Table covering, wash areas, buckets and mops, aprons etc.
20 min	As students identify probable risks with working in wet mediums, ask for a suggestion to protect against that risk and have students implement it.
10 min	When the class is suitably set for wet work, introduce the tools for clay work.
5 min	Distribute tools and set class ready.
10 min	Ask students what they anticipate to be the cleanup requirements and who much time may be necessary. Allocate that time in this lesson.
Remaining	Distribute clay quantities, and plastic bags with a marker pen for naming.
10 min	Ask students to pack up wet room and name their clay.
5 min	Review the wet room set up and pack up procedures, and establish basic rules for wet work.
Notes	

6. Papua New Guinea Masks and Mold Making Using Clay.

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Collections of images of PNG masks with a means of display.

An understanding of shape as a design element.

Clay and clay working tools. (tooth brushes, string, butter knives, spoons and textured surfaces.

Aprons

Table covers

Sink, mops, rags, buckets and containers.

Clay working boards

Numerous plastic bags for sealing unfinished clay works

To participate in this inquiry the students will need:

Aprons

VAPD

Resources:

See attached sheets

Year 7 Paper mache mask examples:

<http://www.kpbsd.k12.ak.us/kms/Staffarea/eggleston/images/photos/masks/index.htm>

Teaching Steps:

15 min	Review wet room set up and pack up procedures, including basic rules. Set room up for wet work based on lesson 5.
15 min	Present examples of PNG masks, drawing discussion of the various facial characteristics achieved through the use of shape. Comment on line patterns and material textures. Encourage discussion on the facial characteristics of the people the students have photographed, and stimulate ideas on who to make a mask based on that person.
5 min	Distribute sectioned clay in bags that has student names (lesson 5)
15 min	Demonstrate basic starting tips for the mask, redoing for a different mask shape. Briefly explain the plaster mold process that come next, so that students have a general idea of what the mask is to be used for next.
Remaining	Students begin molding. Encourage reference to the PNG masks and to the photo for consideration of the characteristics of the face.
Notes	

Papua New Guinea Masks



Mwai Mask

This is a beautiful Mai or Mwai Mask from the Middle Sepik Region, latmul people, Papua New Guinea.

Measuring 32" tall by 7.25" wide without feathers.

The typical features of a Mwai or Mai masks are the vertically elongated face, protruding or wide eyes with inlaid cowry shells and the "handle" nose which is joined to the mask at the chin and often, as in this case, takes the form of a spiritual bird.

This mask, in addition to beautifully detailed totemic designs painted throughout, has protruding eyes with large cowry shells. The nose transforms into a totemic bird. An important ancestor head has been carved into the forehead of the mask.

These masks, typically represented or danced as pairs of mythological siblings (either sisters or brothers). Used in elaborate initiation ceremonies for young men, these masks represent the spirits of a clan's totemic names. During initiation ceremonies these are fastened to large, conical dance costumes worn by village elders who perform the rituals that transform boys into men.

Names are numerous - but very sacred in New Guinea. In day to day life, tribal members don't actually say anyone's real name, including their own, for fear of drawing the attention of bad spirits or sorcerers.

During initiations, the elders or big men who wear the Mwai mask becomes a spirit teacher who may say the important totemic names without evoking personal risk.

He tells and calls out names for use in magic, for healing and for other spiritual uses. These totemic names number in the hundreds, perhaps thousands and only powerful men have acquired this knowledge.

Few masks are worn directly over the face, which explains the lack of holes for eyes. Some are fastened onto a large cone-shaped wicker framework for a dance costume called a tumbuan. Long grass skirting, large leaves, flowers and other organic material is added to cover the dancer's shoulders and body, so that they can not be identified. These costumes are usually conical in shape.

Often other smaller ancestor or lesser spirit masks, flowers, fruit, leaves and shells are added to increase the dramatic effect. Other masks are made only for display, most often in the men's Haus, to attract powerful and useful spirits. Because these masks are typically associated with one clan, often they stored in the leader of the clan's house rather than the communal house.

This mask was masterfully carved from a medium/heavy wood, and then, using traditional natural ochres and clays, lime and charcoal, designs were intricately painted using a brush of palm fiber. These natural pigments are most often mixed with palm oil to be used as a paint.

The mask has a mostly intact mane of feathers from the large flightless cassowary bird. Cassowaries and their feathers were traditionally associated with the skull cult and headhunting. These cassowary feathers have faded and lost some of their volume, as is typical of older masks.



Woven Yam Mask (gwangwa)

Wosera Village, Southern Abelam Tribe, Prince Alexander Mountains, Papua New Guinea.

Yam masks like this one represent the spirits of great yams. They are woven and then attached to large yams during the yam harvesting ceremonies and are displayed at the end of the harvesting season. The masks are said to form the 'face' and 'headdress' of the yam.

Yams make up the staple diet of the Abelam people and thus are very important. The masks are made by splitting Nungwa vine, weaving and then decorating the mask with natural pigments before it is attached to a yam.

The growing of yams is actually competitive - those able to grow the largest yams are considered to be the most powerful. One does not consume the yams that he grows - rather he exchanges his crop with an exchange partner from another (sometimes rival/enemy) village. Thus preserving piece.

The largest and best yams are considered to actually contain ancestor or other spirits, and thus, when they are displayed in a long lineup, masks, headdresses and other decorations are placed on the yam.



Large Coconut Mask with Raffia

This mask is made using a large halved coconut shell to which a braided wicker base has been added. Raffia hair (palm fiber) extends down from the side and top of the mask.

Totemic facial features and scarification have been painted onto the smoothed outer shell of the coconut (using an orange / brown natural ochre / clay). Slits have been carved out for eyes and a mouth. A wicker nose has been added.

The mask shows obvious dirt and smoke encrustation - evidence that it has been displayed / stored inside a traditional hut. A very unique piece!

A long bamboo hook allows for the mask to be hung easily.



Large Ramu Mask

This is a rare, recently carved large Mask / Tumbuan Dance Costume from the Madang province of Papua New Guinea.

This mask was crafted by a master carver and was danced at a festival in 2000.

From the Boiken tribe on the Damur river. The Damur river is a small mangrove river in the far north eastern corner of the Boiken tribal territories. Sago is the main staple of these people, supplemented by fishing, gardening and irregular access to rice from far away trade stores.

The river is accessible only by dragging a a canoe over the mud of the sand bar protecting the entrance to the river.

This particular mask represents a water demon (maselei) named Ombobdongu. The mask is worn attached to a tall (over 6 feet but sometimes up to 12 feet high!) narrow conical shaped body tumbuan (called maroop) made from a cane structure with sheets of hard bark stitched to it.

When worn the wearer is magically transformed into a mythological figure called Maroop which has gained its magical powers from the water maselei Ombobdongu. The Maroop has the power to protect the village & its occupants.

The knowledge in making masks like this one and the rules surrounding the performances are kept secret - they are known by only a very few members of the clan.

The festival where this mask was danced was the first in many years - it was held to recapture, nurture and affirm the villager's beliefs in the myths of their area.

This mask was a dominant feature in this event.

This mask measures 56" + overall, including the 24" grass skirts. The actual mask measures 29" by tall 10" wide by 8.5" deep

The Kunai grass tassels are attached all around the edges of the mask and would have covered the shoulders and back of the performer

This mask's face is carved of a medium density wood and is finely incised and painted using traditional materials. The red is an ochre from a rare and closely guarded secret clay, believed to empower the mask with strong fertility powers.

The black is from charcoal from burned wood. The white is lime - from heated and crushed sea-shells.

7. Plaster Positive Mold Making.

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Cardboard boxes (ie shoe boxes) of assorted sizes, or cardboard for paneling.

Masking tape.

Plaster powder

Large mixing containers

Sink

To participate in this inquiry the students will need:

A finished clay mask

VAPD

Resources:

Teaching Steps:

10 min	Students set room for wet work
15 min	Demonstrate preparing the mold box for a plaster pour, based on the size of the mask. Demonstrate mixing plaster.
20 min	Students prepare their boxes, when ready mix plaster and pour and set masks.
15 min	Store plaster molds away and pack up wet room.
Notes	

8. Bisk Firing and Glazing.

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Two times 20 –40 minute lessons.

Kiln. If there is no kiln consider Raku firing or outsourcing the firing process. If it is impossible to fire, it is not essential to do so as the clay mask can work as a mold without firing.

Glazes, paint brushes, rags and sponges.

Table covers.

To participate in this inquiry the students will need:

Finished and dried clay masks.

Resources:

Refer to school kiln manuals and glazing guides.

Teaching Steps:

10 min	Introduce students to the firing room and its significant features.
15 min	Have students transport their work into the kiln. Draw attention to important space considerations and general fire setting concerns.
Break lesson	
15 min	Have students set room for wet work.
15 min	Distribute bisk fired works and review the firing process theory with class.
10 min	Introduce and demonstrate glazes and glazing.
Remaining	Students glaze their masks.
10 min	Students pack up wet room.
Notes	

9. Paper Mache

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Several ice cream containers with lids.

Water diluted PVA glue (7part water:3 part PVA)

Phone books for paper.

Vaseline for coating the mold.

Acrylic paint.

An example finished mask.

To participate in this inquiry the students will need:

Have a completed plaster mold.

Resources:

Year 7 Paper mache mask examples:

<http://www.kpbsd.k12.ak.us/kms/Staffarea/eggleston/images/photos/masks/index.htm>

Teaching Steps:

15 min	Have students set room for wet work.
10 min	Distribute ice cream containers, PVA mix, and phone books.
10 min	Demonstrate preparation of the plaster cast coating inside with Vaseline, and tearing phone book pages into inch-squared pieces for machining.
Remaining	Distribute plaster casts and class begins mache.
15 min	Students pack up wet room and store works for drying.
Break	
15 min	Have students set room for wet work.
10 min	Review PNG masks for painted effects.
Remaining	Class uses acrylic paints to colour their paper mache masks. Encourage creative use of line and pattern.
Notes	

10. Cut and Paste Poster Making.

Requirements for this lesson:

To facilitate this inquiry the teacher will need:

Know a date, time and place for the exhibition.

Examples of cut and paste poster making. (see attached sheet).

Magazines.

Letra set lettering kits.

The original photographs taken in lesson 2.

Access to a photocopier with enlargement lens.

Acetate transparencies.

Glue.

Scissors.

Cutting blades.

To participate in this inquiry the students will need:

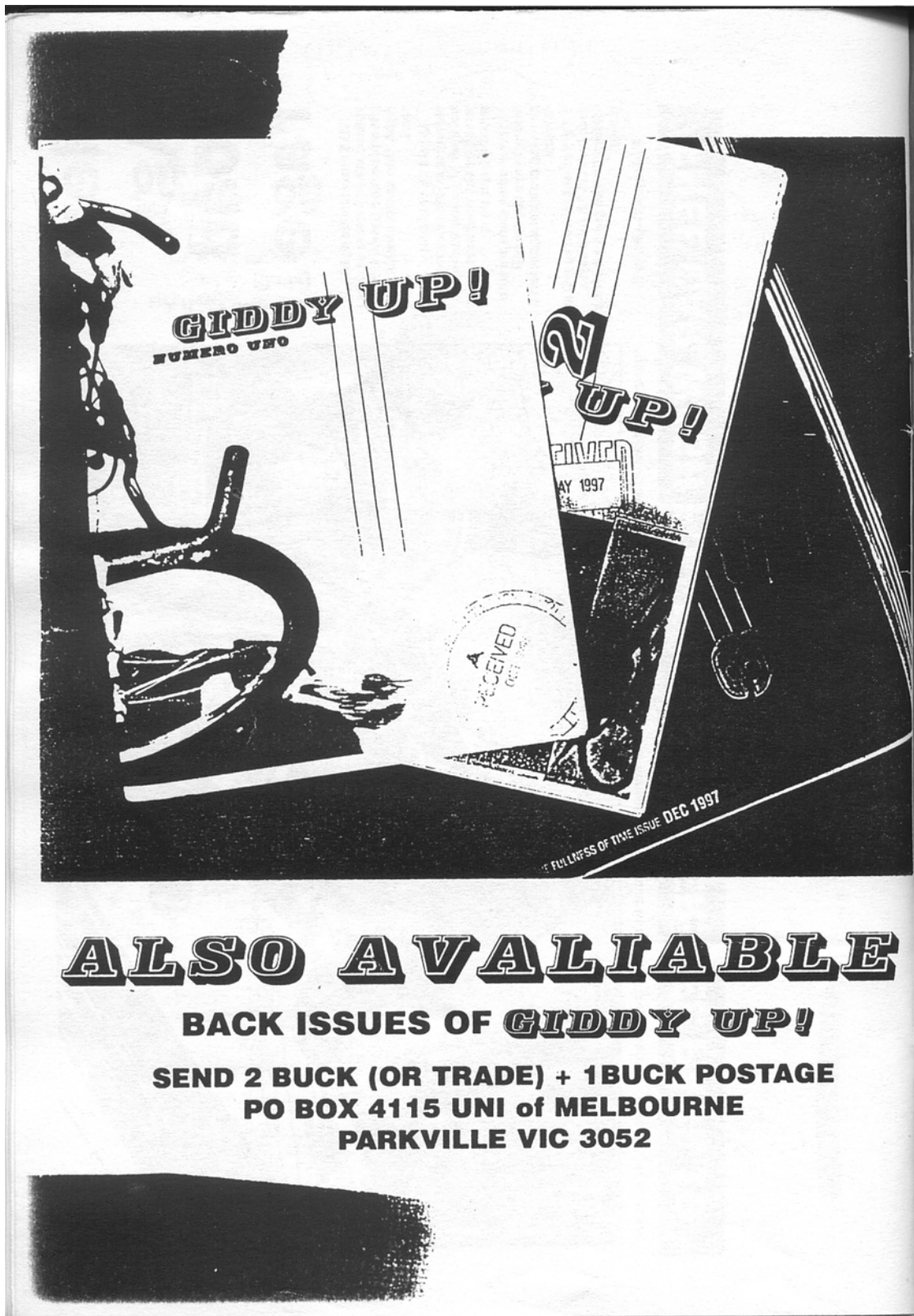
To want to have an exhibition for the works.

An idea or sketch represented in their VAPD

Teaching Steps:

10 min	Introduce the idea of cut and paste by exhibiting an example, see attached sheet. Brief the design requirements for the poster.
15 min	Students sketch rough ideas in their VAPD including selection of images for photocopying.
Remaining	Distribute materials and commence works
10 min	Pack up scraps and class votes on best poster.
Notes	

Cut and Paste Poster



Assessment for People Design:

When you present your work to the teacher you should have:

1. At least 2 completed works from the “People Design” project.

☐

has 2 works

= 20

☐

Does not have 2 works

2. Diary entries in your VAPD that describes how you made a:

- | | |
|---|-----|
| <input type="checkbox"/> Stick figure drawing | = 5 |
| <input type="checkbox"/> Snap shot photos | = 5 |
| <input type="checkbox"/> Stencils | = 5 |
| <input type="checkbox"/> Clay mask | = 5 |
| <input type="checkbox"/> Plaster mold | = 5 |
| <input type="checkbox"/> Paper mache mask | = 5 |

If you don't have these, go and see the teacher and ask for help in completing the entries.

3. Know the names of the tools you used to create your works. In your interview the teacher will ask you to talk about how you made your work, what tools you used, what influences you had, and what you liked or disliked about what you had to do to make your artworks.

= 20

4. In your interview the teacher will also be asked how well you think you performed throughout the project on such things as:

- Your concentration on work.
- Your willingness to try new things.
- Your ability to ask questions and find possible answers for yourself.
- The care you took when setting up, packing up and handling artworks.

= 30

Mark out 100
